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An interesting characteristic of the pictures is the revelation they make of the development of fashion throughout the centuries, the picturesque array of the earliest times being faithfully portrayed, showing gradual evolution of dress down to our own conventional garb. Another feature is its catholic character, as both the great composer and the obscure musician who has long been forgotten by the world are to be found here side by side.

A well arranged and carefully edited hand-book to the collection has been com-

piled. This is an indispensable aid to the enjoyment of the portraits. With skill and industry the compiler has gathered together the facts about the musicians and presented them in a concise and well chosen form, the two extremes of too great diffuseness and too great brevity being happily avoided.

The music teacher, the music student and, indeed, all who are interested in music will find this collection well worthy of careful examination and study.

F. H. MARLING.

## NOTES

**THE EVENING OPENING.**—The change in the evening opening of the Museum has met with general approval. It should be stated for the information of those members who may be unaware of the fact that the evening attendance under the old arrangement on Monday and Friday evenings had been steadily decreasing, until the average of visitors during the past year was only 194, on insignificant number compared with the burden of expense incurred,

**CHANGES IN THE GALLERIES.**—Gallery 11, of the second floor, rehung with primitive paintings, is now open to the public.

In tinting the walls of this gallery, use has been made of a green which is a slight modification of the color used by Corrado Ricci, Director of the Royal Galleries of Florence, for the walls in the Gallery of the Uffizi at Florence, the Brera Gallery at Milan and other galleries. This tint is the result of many years of experiment on Signor Ricci's part and is, in his opinion, the most satisfactory background for paintings. Certainly the claim is substantiated in the case of our gallery, since the colors and subtleties of tone of the pictures are emphasized to a degree not heretofore effected.

A Spanish altar-piece, to be described at length in a later number of the Bulletin, has been erected on part of the East wall

and a second altar-piece of much interest will soon be lent to the Museum, as a companion piece.

At the south end of the room, the Tuscan artists predominate, although there are also pictures in this group by Crivelli and Ambrogio di Predis. Here are placed the two cassone fronts—Piero di Cosimo's imaginings of the Golden Age of Primitive Man, the double portrait by a master of the early Florentine school; the charming "Paradise" by Giovanni di Paolo (lately on exhibition in the Room of Recent Accessions) and other works of first importance.

Paintings by Fiorenzo di Lorenzo, Lotto and Giambono hang on the northern walls, with German and Flemish pictures for neighbors. A "Crucifixion," of Engelbrechtsen, of the Dutch school, hangs in the centre and about it are the "Virgin and Child" by Jacques Daret (Maître de Flémalle), Van Eyck's "Virgin," the "Ecce Homo and Mater Dolorosa" by Isenbrandt and the "Deposition" by Petrus Christus. Here also are three new loans—a Virgin and Child by an early Flemish artist, received from Mr. Robert W. de Forest, an "Adoration" by Hieronymus Bosch and "Two Saints" by Burgkmair, both from Mr. A. E. Willenbücher.

The pictures on the wall opposite the staircase remain as formerly with the great "Saint Christopher," a portion of a fresco cut from the walls of the Chapel of the Michelozzi Villa in Florence, in the

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centre. In medieval times, it was the custom to place Saint Christopher's effigy in conspicuous places since it was considered a good omen for all who saw it. An old Latin inscription says: "Whoever shall see the image of Saint Christopher on that day shall he not faint or fail," consequently, on sentimental as well as esthetic grounds, this master work by Antonio Pollaiuolo deserves its place of honor at the head of the main staircase, and at the beginning of the series of rooms devoted to the collections of paintings.

ATTENDANCE FOR FEBRUARY.—The falling off in the number of visitors as shown by the figures of the table, given below, may be accounted for by the unfavorable weather conditions, especially on Washington's Birthday.

1906	1907
17 Free Days 39,052	17 Free Days 30,722
8 Evenings. 1,013	8 Evenings. 981
4 Sundays. 23,052	4 Sundays. 28,013
7 Pay days. 2,300	7 Pay days 2,057
<hr/> 65,417	<hr/> 61,773
Lincoln's	Lincoln's
Birthday.. 4,096	Birthday.. 3,807
Washington's	Washington's
Birthday.. 11,775	Birthday.. 6,823
<hr/> 15,871	<hr/> 10,630

THE LIBRARY.—The additions to the Library during the past month were as follows:

By purchase.....118 volumes  
By presentation.....7 volumes

The names of the donors are: Art Institute of Chicago; Messrs. Braun, Clement & Co.; Mr. Paul Chevalier; Corcoran Gallery of Art; Mr. R. T. Haines Halsey; Mercantile Library, New York; Museum of

Brooklyn Institute of Arts and Sciences; New Jersey Public Library Commission; Pennsylvania Academy of Fine Arts; Portland Art Association, Portland, Oregon and the Smithsonian Institution.

The attendance during the month was 156.

On account of the rapid growth of the Library during the past two years, it has been considered advisable to reclassify the books, and the work has been commenced. The system adopted is based upon that originated by Melvil Dewey.

Plans for a new Library building, to be erected on the south side of the Museum just east of the Central Park entrance, have been prepared by Messrs. McKim, Mead and White. The building will provide storage for the accommodation of about 50,000 volumes, and a collection of photographs. Provision will be made for about fifty readers.

LOAN EXHIBITION OF COLONIAL RELICS.—A collection of objects comprising silverware, miniatures, manuscripts, broadsides, books and stuffs, has been placed on exhibition in Gallery 1 of the second floor of the Museum. These form a part of the exhibit which the Colonial Dames of the State of New York have brought together for the Jamestown Exposition, to be held at Norfolk, Va., during the coming summer.

The collection covers the period preceding the Revolution, and besides being interesting from the fact of the historic names connected with many of the individual pieces, gives an insight into the quality of the taste of the period, especially as exhibited in the industrial arts. This is more particularly true of the silverware. Many of these pieces are beautiful in design and workmanship.